

A U S T R A L I A N
GARDEN
H I S T O R Y

JOURNAL OF THE AUSTRALIAN GARDEN HISTORY SOCIETY



Myrtaceae.
The Myrtle Tribe

EDITORIAL

This issue marks the beginning of my editorship of *Australian Garden History*.

However, it also marks the end of one of the most significant periods in the development of the journal, and that is the editorship of Richard Aitken and Georgina Whitehead.

Richard and Georgina have worked tirelessly to bring us the previous sixteen issues. Over this period readers have watched the journal expand, blossom into full colour and generally become more confident with each issue. Most will agree that the journal is now the pride of the AGHS and a pleasure to keep close at hand on the coffee table or bookshelf. Richard and Georgina deserve special thanks for their outstanding contribution to the AGHS in developing the journal to the quality standard that we see today.

David Beaver

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Susan Barrett has formal qualifications in horticulture, landscape design and environmental science. She lives and works in the Blue Mountains of NSW.

Chris Betteridge is a heritage conservation practitioner with a particular interest in historic landscapes.

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Cover: The Myrtle Tribe: handcoloured lithograph by Elizabeth Twining (1805-1889)

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The Australian Garden History Society was formed in 1980 to bring together those with an interest in the various aspects of garden history—horticulture, landscape design, architecture and related subjects. Its prime concern is to promote interest and research into historic gardens as a major component of the National Estate. It aims to look at garden making in a wide historic, literary, artistic and scientific context.

The editorial content of articles, or the products and services advertised in this journal, do not necessarily imply their endorsement by the Australian Garden History Society.

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THE STATION MASTER'S PRIDE & JOY

A vanishing part of our garden heritage

The late nineteenth century fascination with plants and gardening extended to railway workers, who sought to beautify their surroundings with ornamental plantings.

At Christmas 1895 a number of railway stations in Sydney and on New South Wales country lines were decorated with garden shrubs, ferns, flags, Chinese lanterns and wreaths to celebrate the festive season.

Comments in the *New South Wales Railway Budget* of 16th January 1896 suggest these decorations were well received by railway passengers and visitors to the stations.

The New South Wales Railway Institute already had a horticultural society for its members and in April 1896 an Autumn Flower Show was held, with judges drawn from the St George's Horticultural Society, the Botanical Gardens and the New South Wales Horticultural Society. The Railway and Tramway Musical Society and the Railway Band provided musical entertainment and the Commissioner for Railways presented the prizes. The event was a great success.

In the following year Thomas Corbett, president of one of Sydney's horticultural societies began a series of articles in the *Budget* with the aim of:

Stimulating lovers of gardens, in the railway and tramway service, who carry on their work for recreative purposes, or from the love of the beautiful and not for purposes of profit – in the strictest sense amateurs.

In keeping with the horticultural literature of the day, the writings were full of quasi-religious philosophy and somewhat maudlin sentiments.

The first mention of the New South Wales Railway Commissioners sponsoring a railway station garden competition appears in the *Budget* of 21st August 1899. Categories included bona fide station gardens in the Sydney Metropolitan Area, the station garden showing the greatest improvement in the preceding months, and for a bouquet of flowers from station gardens outside the Metropolitan area.

At the presentation of prizes the Chief Railway Commissioner, Mr Oliver, told those present that:

The Commissioners had always been anxious to improve the appearances and surroundings of our railway stations.

The judges found:

Considerable evidence that the prizes offered by the Commissioner had stimulated several stations in the formation of gardens and encouraged others to keep in good order those already formed.

In 1900 Wahroonga, on Sydney's North Shore line rated special mention for its garden, which was developed by railway staff and volunteers from the local community. This tradition continues to the present day and has expanded to include sponsorship of station gardens by local business houses under the *Life Be In It* program.

The 1903 Railway Station Gardens Competition saw the rise of the Blue Mountains Stations as a force to be reckoned with. Even today, most of the stations from Penrith to

Glenbrook Station New South Wales 31st August 1959, showing prize-winning display





State Rail Authority, NSW

Killara Station New South Wales c1970s

Mount Victoria on the Western Line retain well-tended gardens. Glenbrook has always performed strongly in competitions and in the 1970s its platforms sported lavish displays, water features and signposts. Today, its garden beds are bordered with red-painted rocks to match the new corporate colours for signage, lamp posts and station furniture.

On many stations the exotic shrubs once popular have been replaced in recent years by native species such as wattles, weeping bottlebrushes, banksias and *Grevillea* cultivars.

Palms were once very common on railway platforms and *Washingtonia robusta* was known as the 'railway palm'. In tropical areas staghorns, birds nest ferns and other lush plants were popular. Notable stations with such plantings are Telegraph Point and Murwillumbah, in New South Wales, Roma Street, Brisbane and Kuranda in Far North Queensland.

Of course, none of these railway gardens would thrive without a little help from nature's fertilisers. From about 1900 until the 1970s stationmasters throughout New South Wales could write to the Station Master, Flemington saleyards, requisitioning an 'S' wagon of manure to be sent to them.

The quarterly competitions run by the Commissioners in New South Wales were supplemented by events such as

Arbor Day. In 1925 one hundred and twenty one employees of the Cowra Locomotive Depot each planted a tree made available by the Sydney Botanic Gardens.

In 1930 the first prize in the Sydney metropolitan area was won by Hurstville, with a marvellous display of palms, rose bushes, climbers and flower beds. Today, the station is topped by a shopping arcade and the platforms are adorned with philodendrons and other indoor plants

Roseville Station New South Wales c1900



State Rail Authority, NSW

growing under artificial light.

The demand for plants for station gardens was so great that the New South Wales Railways established its own plant nursery, at Homebush, just west of Sydney. In 1929 the nursery sent out to railway stations 179,822 seedlings and 8,808 trees and shrubs. A further 12,000 shrubs and trees were obtained from the Botanic Gardens to be grown on railway premises.

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179,822 seedlings and
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At a time when the railways had supremacy over other forms of transport the railway station was regarded as the front door of the town. In *The Staff* of 24th November 1930, railway station gardens were said to exemplify 'a fraternity which exists among garden lovers and those who wish to make their own and their workmates' surroundings pleasant and uplifting'.

The gradual demise of Australia's once extensive rail

network has seen widespread closures of lines and stations. Despite recent initiatives to promote railway station gardens in some areas, in many towns there are no longer the staff to maintain them.

It is unlikely that the railway station garden will ever again reach the heights it achieved in the first half of the twentieth century. What was once the station master's pride and joy may soon be just a memory of our garden heritage.

Chris Betteridge

This article is an edited version of a paper included in the proceedings of the Australia ICOMOS Railway Heritage Conference held in Sydney, 11th to 13th October 1991.

Chris Betteridge is a heritage conservation practitioner with a particular interest in historic landscapes. He grew up beside the main western railway line out of Sydney and remembers well the wonderful topiary forms which used to grace the trackside near Flemington Car Sheds. Chris is conducting further research into railway gardens and would appreciate any information, including photographs, relating to the subject. Material should be sent to: Mr Chris Betteridge, 15 William Street, Randwick 2031. Ph: (02) 314 6642

Prize winning garden at Spring Bluff, near Toowoomba c1991



THE SORENSEN'S NURSERY SAGA

Paul Sorensen's Nursery at Leura has recently gained national recognition through its proposed inclusion on the interim list of the Register of the National Estate. Sorensen's contribution to the history of Landscape Architecture in Australia was recognised when the Australian Institute of Landscape Architects nominated him for an honorary fellowship just prior to his death in September, 1983.

Sorensen's eminence in the area of garden design has also long been recognised in horticultural circles, and at least two of his gardens have been classified by the National Trust.

For many locals, the nursery embodies the cool climate, exotic garden tradition particularly associated with the upper Blue Mountains and Leura.

For many locals, the nursery embodies the cool climate, exotic garden tradition particularly associated with the upper Blue Mountains and Leura. While the nursery has always been privately owned, because of its role as a wholesale and retail nursery with an attached arboretum, it was effectively a public place, visited by vast numbers of locals and tourists alike. Sorensen imported and grew to maturity countless specimens of trees and shrubs, which he used to display to his landscape clients. He then propagated from this parent plant material to furnish his designs. The arboretum, an inspiration to so many, was organised as a garden of extraordinary design quality, and still contains plants that are rare, or of a size and maturity that makes them unusual. The built elements, such as the varied stone and timber retaining walls, planters and water features, display Sorensen's technical skills in the use of sometimes very pedestrian construction materials. He is particularly famous for his use of the local ironstone in dry-packed retaining walls, but was justifiably recognised for a high standard generally.

Sorensen's high technical standard was especially obvious in his use of plant material. Not only did he display mastery of horticultural practice, and was well known for his strong views on soil preparation methods, but he also had an advanced aesthetic sense in the choice and combinations of plantings. This was associated with well developed and subtle design skills, has resulted in some great gardens, one or two of which are now justifiably famous.

Indeed, Sorensen underwent a rigorous education in horticulture and landscape design at the *Horsholm Teknisk Skole* in Copenhagen. This was followed by varied employment in Horticulture in Denmark, Germany, France and Switzerland. In 1915 he arrived in Melbourne as an assisted passage migrant, and eventually arrived in the Blue Mountains in 1917 after working in other parts of the country. By 1920, Sorensen had bought and begun to develop the nursery site at Leura.

Unfortunately his nursery, Sorensen's centre of operations and home for over sixty years, has suffered ill-fortune

since passing out of the hands of the Sorensen family in February 1989, when the nursery and the name, 'Sorensen's Nursery (Retail) Pty Ltd' were sold.

In early 1990, neighbours and customers began to notice shrubs and bulbs disappearing from the nursery garden. All pots and nursery equipment, including glasshouses and house furniture and fittings, were offered at auction in June 1990. Inground plants were also offered, but withdrawn at late notice after advice from the Heritage Council. However, inground shrubs continued to disappear from the site throughout 1990. In July 1990, Jennings Retirement Living who had taken an option on the land, gained development consent (with 40 conditions) from Blue Mountains City Council, to build one hundred and thirty six self-care units, thirty two serviced units, leisure centre and one hundred and seventy carparking spaces on the site.

The community in the meantime were dismayed at the potential loss of an important local garden nursery and horticultural destination. Demonstrations were held on the public road which partly runs through the nursery centre. The nursery owners employed security guards to ensure that no demonstrators stepped over the road boundary into nursery land. Many letters expressing distress and concern were published in the local paper, as were some that thought that the proposed retirement village was appropriate for the place. The issue of removal of plants out of the ground at the nursery attracted much controversy.

In September, the Heritage Council imposed a Section 130 order preventing any further destruction, or the commencement of building for twelve months. The Heritage Council simultaneously commissioned Tropman & Tropman Architects to undertake a conservation report on the nursery.

The issue of removal of plants out of the ground at the nursery attracted much controversy.

Meanwhile, a group of residents who had been awarded legal aid, took the Jennings D.A. to the Land and Environment Court. Their case held that the Section 130 order

Ironstone and sandstone wall, Sorensen's Nursery



David Beaver



Pools and cascades at the front of Sorensen's house

effectively voided the notice of development consent. Because this would have been the first such interpretation of that legislation, and because neither the nursery owners nor their representatives appeared in court during the proceedings, Justice Bignold would not make a finding on that argument, but reinforced the twelve months protection order with extra infringement penalties.

In September 1991, the conservation report was presented to the Heritage Council. The report found that the Nursery possessed historic, social, scientific and aesthetic heritage significance. The report stated that Paul Sorensen, as one of the most outstanding Australian garden designers of the first half of the century, made the nursery significant through association.

The site was vacant from mid-1990, and some vandalism has occurred since then. Sorensens Nursery (Retail) Pty Ltd has since gone into receivership, and the first mortgagees, the Commonwealth Bank, sold the site to a syndicate which has stated its intention to subdivide it according to an old 1913 subdivision on the land. Despite this, the site now has local heritage listing under the local environmental plan (L.E.P.), is the subject of a draft amendment to the L.E.P. recommending rezoning and consolidation into one site, and has recently been accepted for inclusion on the interim listing of the National Estate Register.

The Nursery has suffered because of the idea that it was a workplace, and not a finished grand garden. The fact that it was the Sorensen's home and operational centre has

devalued it in the eyes of some who have produced that argument to support the case for a total redevelopment of the site. While Sorensen's great gardens are acknowledged as items worthy of preservation, it seems that his long and intimate association with the nursery site was devalued because of its functional nature. The argument was presented that the grand and finished gardens should be the focus for conservation as they were standing compositions, planned and complete. The nursery is a utilitarian site, changing over the years in response to the demands of a business, and expressing in a direct way the work methods and principles of the landscape designer.

In fact, this is the only nursery to be so far included on the National Register. It is unique because Paul Sorensen's *modus operandi* was unique. His mastery of all aspects of landscape, from horticultural to engineering to design, was expressed in the nursery site in a very different way to his finished designs. The remaining collection of large ornamental trees is the genetic parent of plant material in Sorensen gardens all over the state. The stone walls represent a varied array of construction methods and experiments not gathered anywhere else. The hydraulic ram, installed by Sorensen in the 1920s to irrigate the nursery from a spring, is valuable industrial archaeology.

The nursery must now be considered a development site, and it presents a challenge to Blue Mountains local government to establish planning controls that protect the heritage and landscape values without stifling creative site planning. It also represents a challenge and an opportunity to the Developer to incorporate valuable site characteristics into any proposal, and to recognise them as the assets that they truly represent.

Susan Barrett



Sandstone block base of the 'Wedding Tree' with carved names and birthdays of Sorensen's children

Arboretum area with mature ornamental trees



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REVIEW

The Natural Order of Plants – Elizabeth Twining (1805-1889)

Elizabeth Twining's name has a familiar ring; it is synonymous with Earl Grey, Darjeeling and English Breakfast. She was indeed a descendant of Thomas Twining, founder of the renowned tea firm, but it was as a botanist and a philanthropist that she gained respect during her lifetime.

The popularity of botanical works flourished in England during the second half of the nineteenth century. Many of the exotic plants housed at Royal Botanic Gardens, Kew, or those observed during travels, were recorded in oils, watercolours and various print forms. Elizabeth, too, was to be seen at Kew studying the flora which she compiled as *The Natural Order of Plants*.

Born on 10th April 1805, at the family home, 34 Norfolk Street, Strand, London, she was the second daughter to Richard and Elizabeth Mary Twining. A deep philanthropic concern was instilled in her by her father, who was of a scholarly nature, and had the distinction of being elected a Fellow of The Royal Society. Elizabeth grew up giving much of her time to the under-privileged of the parish of St Clement Danes. At the age of sixty one, when she went to live at her then family home, Dial House, Twickenham, she had the local Alms Houses restored. Later in her life, she purchased Amyand House and grounds, and sponsored the building of a new free hospital which she gave to the town in 1880. Initially known as the Twining Hospital, it is known today as St. James Hospital.



The Protea Tribe

< *The Fungus Tribe*

But to return to Elizabeth Twining, botanist and artist. Through her youngest sister, Louisa's *Recollection of Life*, 1893, we find both girls, 'enjoyed the indescribable pleasure of joining classes that were begun in London by the Nasmyth family from Edinburgh'. Here she studied landscape painting. William Curtis's *Botanical Magazine*, which had begun publication in 1787 and has continued until today, was her tutor for flower-painting.

As a competent botanist, with a large herbarium of her own, combined with her skill for drawing and painting plants and flowers, she undertook her major botanical work, *The Natural Order of Plants*. Elizabeth used the Royal Botanic Gardens, Kew as her source, as well as Lexden Park, Colchester.

The original drawings are to be found in the Department of Botany Library, British Museum. For those looking at Elizabeth's works from a botanical viewpoint, the nomenclature may create confusion. It is not the Linnean system universally used by the botanical world, but that of the Swiss botanist, Augustine Pyramus de Candolle. She describes plant groupings as 'tribes', rather than 'family' or 'genera'. Her aim was to create a naturalness from an artistic view, and to escape from orthodox botanic description. One hundred and sixty different 'tribes' were depicted by Elizabeth. However, de Candolle's classification was never in general use.

These botanical paintings were published as lithographs

in two volumes from 1849-55. A review in *Gardener's Chronicle*, July 1849, showed that the lithographs appeared in parts, with the first containing four coloured plates. Elizabeth drew the illustrations onto the stone, and sometimes zinc, herself, and from a visual viewpoint, the prints are superior to the drawings. She used Queen Victoria's lithographers, Day & Son, regarded as the best lithographers of the period. The colours achieved range from strikingly vibrant to gentle nuances, and are the original hand-colouring, highlighted in gum arabic.

The two-volume folios can be placed among the fine lithographic colour flower books of the mid-nineteenth century. Elizabeth published them privately, thus accounting for their limited distribution and rarity compared to better known works of the period. A 1868 second chromolithographic edition was a poor example of the folio edition.

Elizabeth Twining joined the dedicated and talented women of her era in her catalogue of flora. With *The Natural Order of Plants*, published between 1849 and 1855, she can be rated alongside her peers. Anne Pratt's book, *The Flowering Plants and Ferns of Great Britain*, was published in 1855. Marianne North (1830-1890), as indefatigable as a chronicler of flora as she was a traveller, is well remembered for her presentation to Kew Gardens of her botanical works, as well as the museum in which to house them. In Australia, Elizabeth can be compared with Ellis Rowan. Although Ellis was born in 1848, the year before the first publication of Elizabeth's major work, she was as dedicated as her English counterparts in the pursuit of



The Fern Tribe

botanic specimens. She too was indefatigable as a traveller, to the extent that whilst suffering from malaria in New Guinea, she was carried many miles to the coast by natives, who were reputed to be cannibals.

Elizabeth Twining's writings numbered twenty three publications, of which nine are on plant life. However, these are mainly in lecture form. As a botanist, her *Natural Order of Plants*, has taken her to posterity. Included in the lithographs on view at Sandilands Antique Prints, first in Sydney and then in Melbourne, are several of particular Australian interest. *The Protea Tribe* shows the waratah, the banksia and the long-leaved grevillea. *The Pea Tribe* includes the *Cassia australis* and Coast Wattle. *The Myrtle Tribe* highlights the flowers of the silver mountain gum, found on the tablelands of New South Wales. But on coming across *The Camellia Tribe*, and finding the small, white blossoms of the black tea-plant, one is reminded that, after all, the artist was a Twining.

Stella Downer

Director, Sandilands Antique Print Gallery
33 George Street, The Rocks, Sydney, 2000

Elizabeth Twining *The Natural Order of Plants*, 1849-55

160 original handcoloured lithographs will be on exhibition in the Melbourne Gallery, 546 High Street, East Prahran from 21st August to 6th September. All prints are for sale.



The Side-saddle Flower Tribe

SYDNEY/NORTHERN NSW BRANCH

Horticultural treasures from the Mitchell Collection

The Sydney/Northern NSW Branch and the Library Society co-hosted a talk by Margy Brown, Mitchell Librarian of the State Library of NSW on 19th July 1992. This talk was on the horticultural treasures from the Mitchell collection.

Ms Brown, who started gardening in England with hollyhocks, radishes and plastic daffodils, came to Adelaide at the age of nine. In 1984, having completed her studies and spent her spare time for four years helping to restore a 400 acre parkland/garden, she came to the Mitchell Library and now lives at Scarborough at the foot of the Illawarra escarpment, south of Sydney. Here in the high rainfall rain-forest close to the sea she has found a climate that is hospitable to English plants.

In her talk she deliberately omitted the 'greats' of Australian botany (Banks, Cunningham, Von Mueller *et al*). She illustrated her talk with slides of the material held in the library. These are paintings, sketches, books, manuscripts and photographs.

Among the images displayed were paintings and sketches by Glover, Lycett and Bauer. A number of Bauer's works were displayed, including his painting of a Gynea lily, executed during Flinder's expedition aboard the *Investigator*, which is regarded as a classic of botanical art.

The library also holds the pamphlets of Thomas Shepherd's lectures on horticulture and landscaping. These were written when he operated his nursery on the common land that is now Victoria Park, near City Road and Broadway, in Sydney.

Also displayed were works by Ernst Heyne, who came to Melbourne from Austria and wrote a number of books for amateur gardeners. He later went to Adelaide where he established a nursery at Horwood, that still exists.

Mr Rolfe Boldrewood (Margaret Ellen Brown) was the first woman to write a book on gardening in Australia. Her book for *Women gardeners and amateurs* contains instructions for *dipping and syringing plants*. (What a debt we owe to Mr Dunlop and later, Nylex for the garden hose).

The work of the Scott sisters was included. This celebrated pair, who lived on Ash Island in the Hunter River near Newcastle, are renowned for their botanical paintings and their celebrated works of butterflies.

The Macarthur papers are, of course, a jewel in the Library's crown. These records which were started in 1795, record the very beginnings of horticultural and agricultural records in Australia.

Another manuscript is *Garden and Friends* by Douglas Stewart.

As well as those mentioned, the Library also has an extensive collection of photographs ranging from early pioneer slab huts and vegetable gardens through to modern gardens and landscapes. There are seedsman and nursery catalogues, an example being Yates 1888 plant list. The latter are an invaluable resource to garden historians.

We are grateful for a most rivetting and informative address.

Lindsay Bond

WEST AUSTRALIAN BRANCH

Report on the Annual General Meeting

The Loaring Family: Generations of growing and breeding daffodils in Western Australia

Intrepid members who braved the inclement weather to attend the AGM on July 1st, were rewarded by guest speaker Marie Parton's fascinating account of her family's experiences growing and breeding daffodils in WA. Marie is the third generation of the Loaring family involved in this industry and is currently passing on her knowledge and skills to her daughter and granddaughter, ensuring an unbroken succession to the fifth generation.

Marie's grandfather, A.C.R. Loaring arrived in WA in 1888 and, after various endeavours in South Australia and the WA goldfields, bought two hundred and twenty acres at Bickley in the hills east of Perth in 1902. By 1910 he was concentrating his efforts on his Bickley property *Lawnbrook*, gradually extending the original four room mud-brick homestead until, with its ten rooms and beautifully maintained garden it became a showplace of the district.

His interest in bulbs was first aroused by the sight of the little wood daffodil, *Princeps* (from *Blythewood*, Pinjarra) growing on a neighbour's property. In 1914 he bought five pounds worth of bulbs including King Alfreds, Monarchs, Emperor and Empress from England plus many small yellow and white unnamed varieties. Initially he grew these as ornamentals but they did so well that by the 20s he was selling to florists and chain stores in Perth. By the 1930s production had grown and many coloured varieties such as Scarlet Queen, *Telopea* and Bobbie Bell were included. Marie vividly recalls a single day in 1939 when *Lawnbrook* supplied local Perth store, Selfridges, with one thousand dozen daffodils blooms only to be called midday to provide an additional nine hundred dozen.

Marie's father, Will Loaring, joined the family enterprise following active duty in France in World War One. When he married in 1925 Will bought his own property in Bickley and grew bulbs, including his specialty, tulips, while continuing working with A.C.R. at 'Lawnbrook'. A great ornithologist as well as daffodil breeder, Will continued his work in the field until his death in 1968 at the age of seventy.

His daughter Marie acquired her own property in the same valley as 'Lawnbrook' (which had been sold in the 1950s) and by 1958 both Marie and Will were showing and winning State Daffodil Championships. In 1972 Marie initiated the formation of the WA Daffodil Society and today continues her busy involvement in the field, writing, judging, lecturing and also ensuring that the fifth generation is equipped to continue the family heritage.

Marie's discussion, full of fascinating anecdotes and great knowledge of the local growing requirements of daffodils, thoroughly captivated a small but rapt audience.

Committee Changes

Four new members were elected to the Committee following resignations of the last remaining founding committee members – Iris Leggat, Lorraine Lingard and Carol Mansfield. We are very grateful for their great contribution over

the past four years and their invaluable assistance in helping to establish the WA branch.

We welcome on board Sue Deany, Michael Davis, Sue Davis and Coralie Searles. Committee member Ann Banyard continues her vital secretarial assistance to the Chairman and Secretary.

New Position

The position of Promotions Officer has been created to advertise the Branch's functions and to establish media links. Sue Davis has been elected to this position.

Sub-Committee

A sub-committee has been formed to compile a bibliography of material concerned with garden history in WA. Carol Mansfield, Michael Davis, Diana Scott and John Viska have agreed to serve on this committee.

Anne Willox

VICTORIAN BRANCH

Garden Recording Workshop, 9 May 1992

We set off for the drive through Geelong to Turkeith at Birregurra, where an enticing day had been planned by the Properties Sub-Committee. After our mid-morning arrival, we enjoyed morning tea with some 30 enthusiasts, and a welcoming introduction was given by Janet Gordon complete with handouts of the history of their home. Janet and Lachlan Gordon came to Turkeith in 1986, the property having been in Janet's family since 1903.

The property history is well documented thanks to early working diaries of the Ramsay family, including recordings of visits and recommended plant lists from William Guilfoyle who designed the garden, and family photos from the early 1900s to the 1940s. The garden was used as a central focus for family entertaining.

When the Gordons arrived, the garden had deteriorated and an enormous amount of clearing had to be done to reveal the original structure – no plan was available. Forests of elm and plum suckers were cleared from the bottom of the orchard to establish practical things like vegetable and herb gardens.

To clear the shrubbery to the west of the house – a truly daunting task – assistance came initially from the Australian Trust for Conservation Volunteers, their work revealing a lovely curved flagstone path and low walls, hidden for many years beneath the foliage. The artistic potential of the garden then became apparent and a visit from the Friends of the Botanic Garden in Geelong sparked by an enthusiasm for things garden and historic, led to an initial visit by members of the AGHS while touring Guilfoyle gardens in the Geelong-Colac region. A well organised working bee of 20 members followed in October 1987 with spectacular results.

We were taken on a guided walk through the garden, with Janet Gordon explaining what had been achieved to date, the constraints encountered and the results that have occurred. We can now walk across sunny spacious lawns and along the network of winding paths through the enclosing shrubberies, with their occasional access paths

leading to tantalising glimpses of surrounding farmland.

We then re-grouped for a delicious home-cooked lunch in the garden, and swapped notes and experiences with each other.

The afternoon was structured as a workshop for historic garden research and documentation. We gathered in the large dining room to view the display of Turkeith photos, diaries etc, and a group of professionals introduced us to their areas of expertise.

Historian Mary Sheehan asked us to imagine the available information as a giant jigsaw puzzle (there will be gaps) and to approach in a spiral, working from the outside in. We were told of primary sources (original documents) and secondary sources (written accounts in publications); where to obtain utilities' plans (water and sewerage installation), rate books and how to utilise oral sources from family and friends of the family. Lateral thinking is the key to unlock the unexpected blocks encountered.

Landscape Architect Francine Gilfedder led us through the process of producing a plan of the house and garden. Initially in this case, as no garden plan was available, from aerial photographs, then the use of Shire maps, followed by on-site measuring techniques and use of photos to locate the outline of existing paths and structures, lawns, shrub beds and major trees. Areas of the garden are then enlarged in detail.

Finally Horticultural Scientist Peter Lumley said there is a general lack of existing plans for Guilfoyle gardens including the Royal Botanic Gardens in Melbourne. Peter's topic – Plant Identification – depends on the garden's design and growth. Gardens tend to change in time from their original design and intent. They suffer neglect very quickly – within 10 years. Herbaceous plants and bulbs tend to move according to prevailing conditions. Self-seeding occurs (birds: Pittosporums). Identification of earlier plants present is possible from photos if foliage is distinctive i.e. *Melanthus major* or *Cordyline australis*. Existing specimens, preferably with flowers, seeds, leaves attached to stems, can be dried and pressed and formed into a collection for identification.

The various methods of plant identification were discussed. Name changes can introduce problems as 50% of original botanical names are no longer in common use. We were advised on documentation to use the current plant name with the original name in brackets.

A guide was given to the methods of learning plant names, and where to go to have plant specimens identified. A useful list of reference books for plant identification was given and some lively discussion followed.

We then attempted to digest all this information over afternoon tea and completed an excellent day with an unexpected visit to Mooleric, a neighbouring property also with a Guilfoyle designed garden. Several members present at the workshop have gardens in need of research and documentation so the day was declared of great assistance to them. A further working bee for Turkeith is planned this year. We departed in early nightfall to drive home with the football crowds, filled with admiration at what can be achieved with teams of willing helpers.

Rosemary Manton

'GARDENS OF AUSTRALIA' STAMP SERIES

Design and production

The Gardens of Australia stamps are the result of artistic collaboration between three talented specialists. Jim Passmore, of the Australia Post Graphic Design Studio, was responsible for the overall design of the stamps, and coordinated the work of the other two. Freelance Melbourne illustrator David Nelson provided the colour illustrations reproduced via photolithography. The intaglio line overlay was the work of Note Printing Branch engraving designer, Bruce Stewart.

A printing 'first' for Australia,
the stamps combine photolithography
and intaglio.

On the production side, collaboration was also required between two specialist printing houses, CPE Australia Ltd, and the Reserve Bank's security printing division, the Note Printing Branch. A printing 'first' for Australia, the stamps combine photolithography and intaglio. For the combination from two different sources to work successfully, climatic conditions in both environments must be constant. If air conditioning and humidity vary, difficulties can occur in matching, overprinting and perforating the paper. Another problem is created by the heavy pressure exerted by the intaglio plates. Considerable technical expertise is required in controlling the perforation process, to compensate for the stretching of the paper.

Printing process

The first stage involved photolitho reproduction of the illustration and typography on a six colour Heidelberg Speedmaster press at CPE's Scoresby plant. Special high-security transport then conveyed the printed sheets to the Note Printing Branch at Craigieburn.

Intaglio, or engraved printing, has not been used for Australian stamps since the 1974 Christmas stamps, based on Dürer woodcuts. The last Australian stamp engraved by Bruce Stewart was the portrait of Sir George Reid in the 1969 *Prime Ministers series*. Hand engraved dies were prepared using the traditional tools of the engraver: a square graver, and a diamond shaped lozenge made of steel, hardened to a degree which is slightly harder than the die itself. The Reid engraving took two and a half weeks to complete; others took much longer, as considerably more detail was incorporated.

Intaglio, or engraved printing,
has not been used for Australian stamps
since the 1974 Christmas stamps,
based on Dürer woodcuts.

These days instead of hand-engraving, a line drawing is prepared from which the engraved plate is made. The raised, engraved surface of the *Gardens of Australia* stamps can be felt by running a finger over the illustration. A single colour in green tonings is used for each design.



Nooroo

Nooroo is a privately-owned garden, situated at Mount Wilson, in the Blue Mountains, west of Sydney. The soil is rich, comprising a basalt cap over a sandstone base. An unreliable climate ranges from winter frosts and snowstorms to very hot summer winds, with long, dry periods. Throughout the garden, the owners have aimed at a planting scheme in harmony with the local ecology, seeking species of trees and shrubs which enjoy the Mount Wilson environment.

Covering some two hectares, the garden now displays a continuum of oaks, chestnuts, ash and elms planted last century, which form a mature woodland, material established in the 1930s; and more recent planting; all set against a background of gums and stringybarks, a reminder of the Australian environment.

Nooroo is particularly notable
for its rhododendrons, azaleas
and maples

Nooroo is particularly notable for its rhododendrons, azaleas and maples, all of which have been traditionally grown in the region. The garden forms a series of spaces, each leading into the next, in which collections of plants are displayed. The summerhouse is placed beyond the azalea garden. It was built to celebrate *Nooroo's* centenary, and designed to echo the pattern of the verandahs on the house. From the summerhouse, long views extend to the front lawn.



Mawarra

'Mawarra is not so much a garden
as a symphony in steps
and beautiful trees.

It was never intended that this should
be a show garden, but that
it would weather into
greater beauty as the years went on.

The rhododendrons and azaleas
are planted with restraint,
like brilliant jewels
in a quiet green setting.'

— Edna Walling

Designed in the early 1930's, *Mawarra* is a steeply sloping garden of about 1.5 hectares at Sherbrooke in the Dandenong ranges, east of Melbourne, with volcanic soils, good rainfall and a temperate climate. Mawarra shows the influence of the Italian Renaissance landscape designers, and of English designer Gertrude Jekyll and architect Sir Edwin Lutyens. The main Italianate axis runs from the house down the slope, with side terraces leading off along the contours. The terraces are varied in character, linked by flights of steps. English restraint is evident in the treatment of the stone work, with retaining walls softened by planting. Directly in front of the house is an ornamental octagonal pool, the major focus of the garden.

Edna Walling regarded Mawarra as her finest effort, and, carefully tended by its present owners, it is now one of the best surviving examples of her work.

Edna Walling regarded Mawarra as
her finest effort, and, carefully tended
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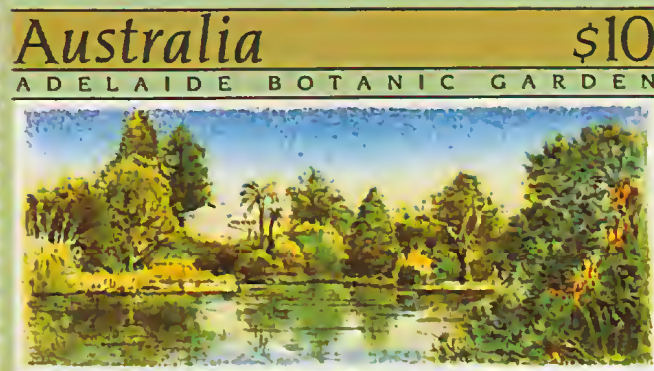
Adelaide Botanic Garden

Situated in the dry climate of South Australia, the Adelaide Botanic Garden occupies 18.5 hectares on North Terrace; established in 1855, the layout is considered to have been influenced particularly by Kew and Versailles, and retains a northern European flavour.

Associated types of flora are displayed in 'linked rooms', notably the nineteenth century Rose Garden circled by trellises supporting climbing roses, the Western Wild Garden, devoted to ground covers, the Classground, where new and rare species are introduced, the Arboretum, used for cultivating native plants, and the Italianate Garden containing two wisteria arbours flanking a central rectangular pool. Statuary is a particular feature of the Garden, and many areas include pools and fountains.

Supporting the Garden's scientific role are Australia's only Museum of Economic Botany, the State Herbarium, the Library, and glasshouses where plants unsuited to Adelaide's climate are cultivated. Outstanding among these is the Palm House, imported prefabricated from Bremen, Germany, and opened in 1877. Considered one of the finest surviving Victorian conservatories in Australia, the Palm House is glimpsed on the stamp across the Main Lake.

In a nice juxtaposition of old and new, the stamp was released in the same year as the opening of the Adelaide Botanic Garden's Bicentennial Conservatory. This striking piece of glasshouse architecture was designed by Adelaide architect Guy Maron. A huge, fan-shaped building, it is the largest conservatory in the southern hemisphere. The undulating rainforest within features a selection of the tropical plants of Australia, Indonesia, Papua New Guinea and nearby Pacific Islands.



This article was compiled from material forwarded to the AGHS Journal by Kerry Foster of the philatelic sales department of Australia Post, Sydney. We thank Australia Post for permitting us to reproduce this material. Readers will agree that the *Gardens of Australia* stamp series would make a beautiful addition to the stamp albums of AGHS members.

David Beaver

CALENDAR OF EVENTS

September 1992

Victorian Branch

- Thursday 24 to Sunday 27 September
Field trip to Wilson's Promontory led by Rodger Elliot.
Bookings/Information: Diana Renou (03) 417 3734
Bookings close 11 September

West Australian Branch

- Sunday 13 September
Workshop – documenting an existing garden

Tasmanian Branch

- Sunday 27 September
Spring Gardens. 11am Mrs Naomi Canning's garden, 677 Huon Rd, Ferntree; 12pm Mr and Mrs Dennis Morris's garden, 9 Lapoinya Rd, Ferntree (bring picnic lunch); 2pm Dr and Mrs R Lewis's garden, 2 Mawhera Ave, Sandy Bay; 3pm; Mrs Barbara Jennings's garden, 11 Margaret St, Sandy Bay (plants for sale); 4pm Mr and Mrs John Davidson's garden, 322 Liverpool St.
Cost: \$10 per person
Bookings: Ann Cripps (002) 25 1860 (limit of 50)

Southern Highlands Branch

- Sunday 27 September
Gardens and Rhododendrons of the Illawarra
10.30 am. Meet in Visitors Centre at the Wollongong Botanic Gardens Park in Northfields Avenue at Garden entrance. This will be a wonderful opportunity to visit and enjoy two very large gardens, Wollongong Botanic Garden and the Rhododendron Park, both situated near Wollongong. The Botanic Garden started in 1954 now has an area of 27 ha and has reached a mature stage featuring Australian and exotic collections as well as plant houses and a Visitor's Centre. Morning tea will be provided followed by a conducted tour of the main features of the garden and a talk by the Garden Curator, Mr Steve Popple. A byo lunch or BBQ facilities are available at the Rhododendron Park, Mount Pleasant. This 60 acre park was established in 1970 in a valley in the Illawarra Escarpment and ranges in height above sea level from 230 to 275m (750-900 ft). The Garden features rare trees from many parts of the world as well as 10,000 azaleas and 7,000 rhododendrons. A speaker will also provide details of the park. One particular feature is a 2,000 year old Illawarra Fig tree (*Ficus obliqua*) dominating the rainforest which still contains specimens of the Australian Red Cedar (*Toona australis*).
Cost \$10.00 Members, \$12.00 Non Members Including entrance fees and morning tea (bring your own lunch).
For information: Contact Robert and Barbara Reed 042 617 819 For bookings: Send booking slip and stamped self addressed envelope to Hon. Treasurer, Diana Traill, PO Box 563, Bowral 2576 (telephone 048 61 2925).

October 1992

National Management Committee

- 23-26 October 1992
National Conference to be held in Adelaide on the theme 'Plants from the Past'. More details on page 10.
Booking form enclosed in this journal.

West Australian Branch

- Saturday 31 October and Sunday 1st November
Country Gardens Weekend.
Destination to be announced.

Sydney/Northern NSW Branch

- Saturday 17 and Sunday 18 October
Branch members will be representing the AGHS at a weekend in Singleton, New South Wales, arranged for garden and rose lovers, titled 'The Romance of the Rose'. Further details from Beth Bond (02) 484 2941 or Eliza-beth Moore (065) 72 1315.
(Please note that this event was placed incorrectly under the Southern Highlands Branch in the last issue of the journal)
- Sunday 25 October
The branch will again be manning the stall at *Gardenesque*, Vaucluse house. As this is the conference weekend we are looking for assistance from members who are not going to Adelaide.
Contact Robin Lewarne, ph (02) 220 1334.

Southern Highlands/Southern NSW Branch

- 4 Day Country Garden Tour to Mudgee-Cassilis
Departing Bowral October 30, Returning November 2 1992
Friday October 30 – 8.15 a.m. Meet at the Bowral swimming pool for an 8.30 a.m. departure, by deluxe air-conditioned coach and travel via Camden and Richmond and along the Bell's Line of Road to visit the Mount Tomah Botanic Garden, which is the cool climate garden of the Royal Botanic Gardens in Sydney. A conducted tour has been arranged followed by lunch in the gardens. In the afternoon we drive on to Mudgee, three nights accommodation and breakfast at the Wanderlight Motel.
Saturday October 31 – Sunday November 1 During the next two days we will visit seven gardens in the country outside Mudgee in the Cassilis district. These gardens are:
Wirroolga – By kind permission of Mr & Mrs C Armstrong. Established in the 1930s and has essentially become a cottage style garden over the years – old Mermaid roses, pergolas and lovely views.
Ballantyne – By kind permission of Mr & Mrs N Thompson, parklike and spacious – a lovely summer garden with a variety of deciduous trees. This garden retains some of the original Sorensen design.
Dinner at the Motel on Saturday evening October 31
Pembroke – Established only ten years ago under difficult soil conditions. A great variety of trees and plants give the garden an established feel. Roses are quite a feature. By Kind permission of Mr & Mrs B Reynolds.
Rotherwood – Impressive home and garden with sloping beds and lawns and fine deciduous trees. By kind permission of Mr & Mrs A Martin.
Norfolk – Situated in a most attractive setting and has well established trees and garden. By kind permission of Mr & Mrs C Martin.
Dalkeith Olde – By kind permission of Mr & Mrs P Martin. An historic sandstone home with beautifully maintained semi-formal gardens.
Tongy – By kind permission of Mr & Mrs T Ballieu – historic old sandstone home and beautiful gardens.
Monday November 2 – After breakfast depart Mudgee for Bowral via the Blue Mountain townships of Katoomba, Leura and Springwood. Arrive Bowral early afternoon.

Tour Cost \$325.00 Single Room Supplement &78.00 Tour Cost Includes: 3 nights accommodation at the Wanderlight Motel on a share twin basis, (3) continental breakfasts, (1) dinner, table d'hôte menu at the Wanderlight Motel on October 31, (3) buffet/picnic style lunches Oct 30, Oct 31 and Nov 1, transport by air-conditioned motorcoach, by Berrima Coaches Bowral/Mudgee/Bowral and coach transport during the two days of garden inspections, all entrance fees. For further information and reservations (early expressions of interest will be welcome) Helen Andersson, Wildes Meadow Road, Wildes Meadow 2577. Telephone 048 864 337 Fax 048 864 295

November

Victorian Branch

- Saturday 7th November.
Plant sale day will be at Dr & Mrs Norman Wetterhall's beautiful garden in Toorak. Please start your interesting cuttings and seedlings now. For further information, contact the National Office, or Sue Keon-Cohen Ph 817 2284 or John Hawker Ph 628 5477.
- Saturday 14 and Sunday 15 November
Mansfield/Benalla Weekend. Visit Murrindindi Station, Wairere, Delatite, Wooleen, Benalla Botanical Gardens, Emu Bridge and Wollbunya.
Cost: Members \$115, Guests \$135
Bookings: John Hawker 628 5477 (bh)
Bookings close 30 October
- Also Patricia Crooke, our Gippsland representative is hoping to run a two day tour of little known treasures of the district (different from previous tour!). For more information ring her on (051) 492 366.

Tasmanian Branch

- Sunday 15 November
Plant Fete. We hope the 'potting up' is underway. There will also be a produce stall.
Cost: \$2 entrance, \$5 lunch/50c drinks
Time: 11.30 am
Location: Mr and Mrs Stephen Kerrison's home Egleston, Campbell Town
Information: Jo Johnston (North) (003) 91 1133, Jan Ross (South) (002) 62 2279

Sydney/Northern NSW Branch

- late November
Mount Tomah/Mudgee/Coolah Weekend. It is proposed to hold an excursion to visit the Mount Tomah Botanic Gardens in the Blue Mountains and interesting gardens in the Mudgee and Coolah districts.
Information and bookings: Beth Bond (02) 484 2941

Southern Highlands/Southern NSW Branch

- **A Fully Escorted AGHS Tour**
Canberra, Braidwood and the Christopher Lloyd Lecture
Friday November 20th/Saturday November 21 1992
Leaving from Bowral Returning to Bowral.
8.30am
We depart Bowral, (the Bowral swimming pool car parking area), for the drive to Canberra. On arrival we will visit a private garden and have morning tea. A light

lunch is being arranged and in the early afternoon we will visit another Canberra garden before checking into the Lakeside Hotel where rooms have been reserved for our group. The rest of the afternoon is at leisure before an early dinner which is included at our hotel. At 7.15pm we drive to the Playhouse Theatre.

8.00pm

Lecture by Christopher Lloyd well known English author who is touring Australia.

Christopher Lloyd's much loved books, *The Adventurous Gardener* and *The Well Tempered Gardener* will be familiar to most Australian gardeners. After the lecture our coach will return us to our hotel.

Saturday November 21

Breakfast is at our hotel and we then drive to Bungendore to visit a herb nursery and garden. We continue to Braidwood district where we will visit an historic homestead and garden. Lunch is included at the Cafe Attenburn in Braidwood. In the early afternoon we visit a large country garden with wonderful trees and superb borders. The return drive to Bowral is planned to arrive by 5.30pm and the end of our tour.

Numbers for this tour will be strictly limited. Much sought after tickets for the Christopher Lloyd Lecture have been set aside for members of this AGHS Tour and to secure these tickets early bookings are essential.

The tour cost is \$220.00 members \$235.00 non members and includes,

Accommodation at the Lakeside hotel in Canberra on Friday November 20,

Dinner and breakfast at the Lakeside Hotel,

The cost of the tickets to the Christopher Lloyd lecture, Lunch on both days of the tour, morning tea, entrance fees to gardens,

Travel by first class motorcoach.

The tour will be conducted by Helen Andersson and Diana Triall.

(For Sydney and distant country members wishing to join the tour some rooms have been booked at the Links House Small Country House Hotel, Links Road, Bowral, for the night of Thursday November 19. Telephone Jan Jones 048 611 408 for reservation. These rooms will be released on October 1).

For bookings: Please send booking form with payment and a stamped self addressed envelope to: Diana Traill, Hon. Treasurer, Australian Garden History Society (Southern NSW Branch), PO Box 563, Bowral 2576, ph (048) 612 925

December

Victorian Branch

- Tuesday 8 December
Christmas Party.
Location: Herbarium Lawn from 5.00 pm followed by talk at 8.00 pm.



Rhododendron park near Wollongong. One of the stops on the gardens and rhododendrons of Illawarra event, Sunday 27 September



David Beaver

Consultants have recently been appointed by the NSW Department of Health to prepare a conservation plan for Yaralla, the former estate of Dame Eadith Walker located at Concord on the Parramatta River. Yaralla is a rare surviving example of a large suburban estate, dating from the Victorian and Edwardian periods

Tree Surveys

The Botanic Gardens of Adelaide are carrying out a street tree study and preparing a significant tree register for the City of Unley. It is estimated that there are 25,000 street trees to be surveyed. The procedure includes noting age, condition, suitability, presence of overhead electricity wires, necessary clearance required and distance of trees from sewers.

The Significant Tree Register is using almost identical criteria to that used in Victoria and by the National Trust of South Australia. It is anticipated the Unley Council will protect by law trees which are placed on the Register. Field Officer is Richard Nolan and the Project Manager is Tony Whitehill. The field data is being gathered using a laptop computer.

Tony Whitehill

Assistance with Journal

Thank you to the members of the AGHS (Victorian Branch) who helped mail out the previous issue. The AGHS wishes to thank Tropman & Tropman Architects Pty Ltd, for the use of their word processing facilities to assist in the publication of this issue of the journal.